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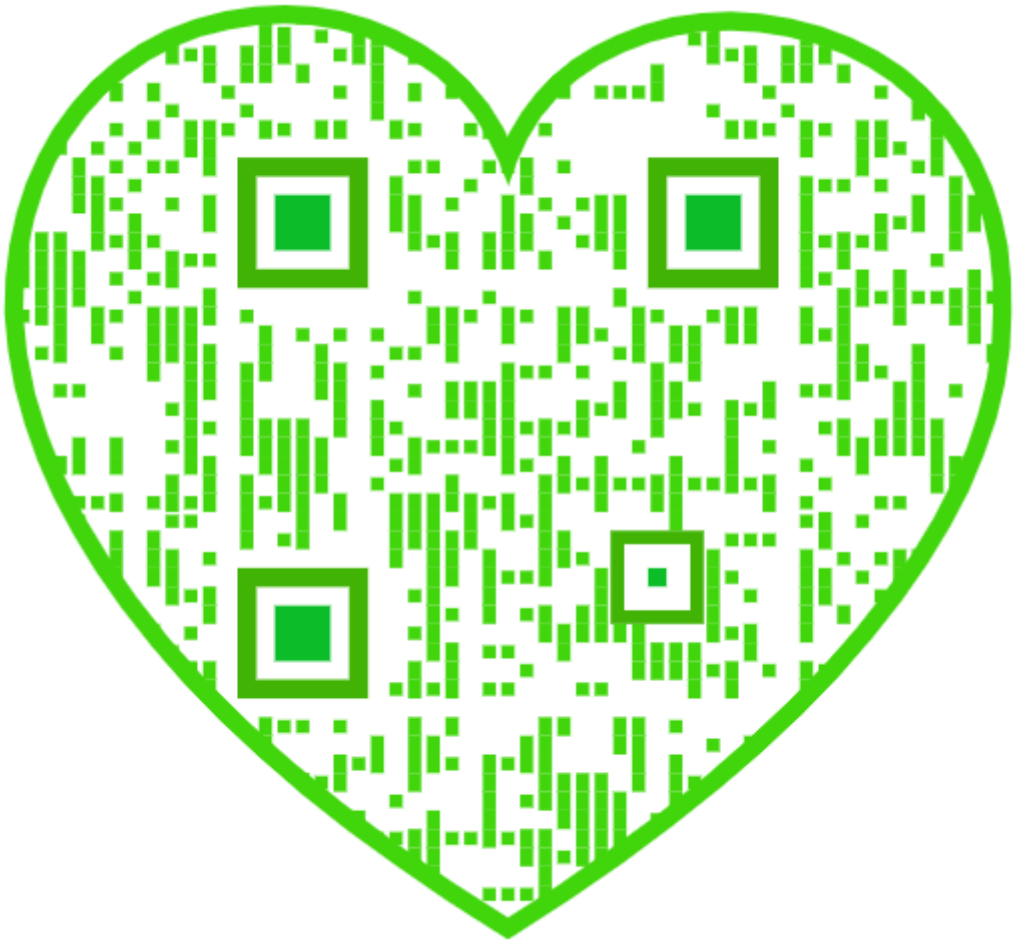
GREAT ENGRAVERS

JOHN RAPHAEL SMITH



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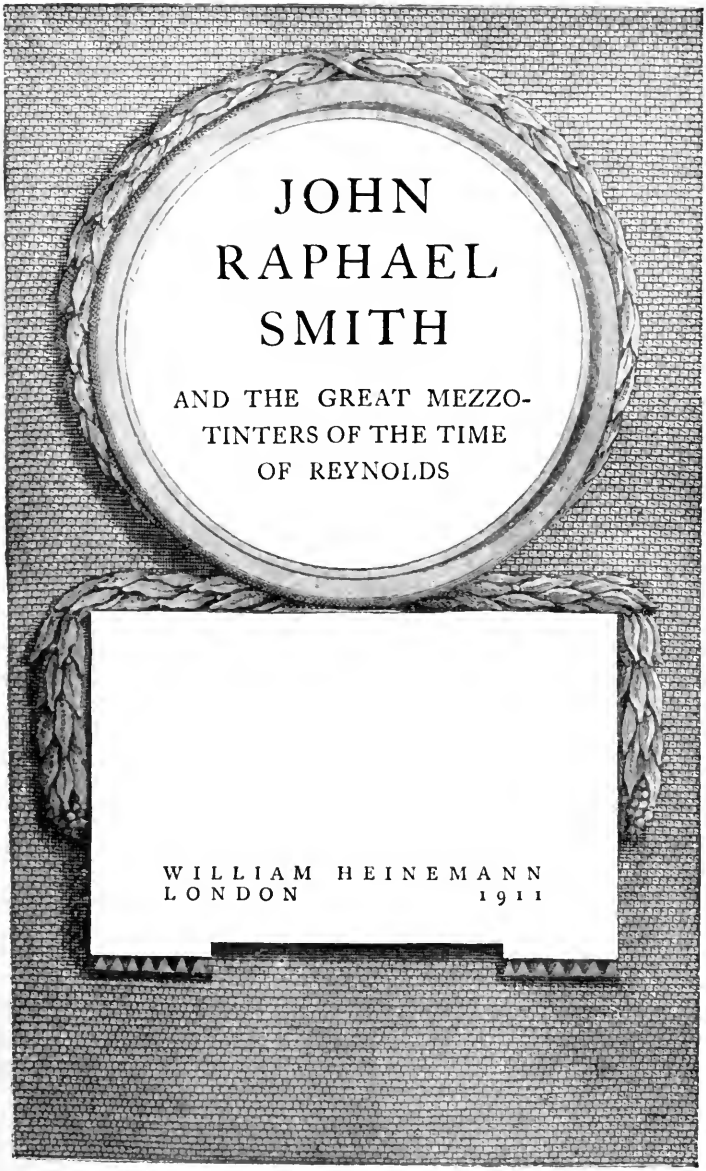
GREAT ENGRAVERS: EDITED BY ARTHUR M. HIND

JOHN RAPHAEL SMITH. LOUISA, VISCOUNTESS STORMONT (ROMNEY)

C.S. 159 [before 1]


JOHN
RAPHAEL
SMITH
AND THE GREAT MEZZO-
TINTERS OF THE TIME
OF REYNOLDS
WILLIAM HEINEMANN
LONDON 1911

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JOHN RAPHAEL SMITH

EIGHTEENTH-CENTURY mezzotint is England's chief glory in the history of engraving. In line-engraving and etching England had started a century behind the continent of Europe, and even then much of the best work produced for a considerable period was done by settlers from abroad. With mezzotint, too, the initiative came from abroad, for its inventor, Ludwig von Siegen, was a German amateur, and most of its earliest practitioners were German or Dutch. But very soon after the introduction of the new process, England became the chief centre of attraction to the best mezzotinters of the period, though it was not until the beginning of the eighteenth century that an entirely native school thoroughly vindicated the title of *la Manière Anglaise*, by which the art was commonly known before the end of the seventeenth century.

Von Siegen's discovery was first taken up by the famous Prince Rupert, and for a considerable period after John Evelyn's notice in his *Sculptura* (1662) of the "New way of engraving, or Mezzo Tinto, invented and communicated by his Highnesse Prince Rupert," fame or flattery assigned to the Prince the actual invention of the art. But though the discovery is now known not to have been his, he is justly famous in the history of the art for the most magnificent of the early mezzotints, the *Great Executioner* (after Ribera), which shows a real flair, and a far finer artistic feeling than anything of Von Siegen. It was no doubt Prince Rupert's interest in mezzotint when settled in England at the beginning of the reign of Charles II, that was the really determining factor in making England the centre of the art.

The first century of mezzotint may be treated in a later volume of this series, but in the present place we plunge *in medias res*, illustrating the period in which it reached its zenith. Van Dyck was just too early to be represented in contemporary mezzotint, so that the earliest mezzotinters largely reflect the paintings of Lely, Kneller, Vanderbank, and the host of lesser lights (chiefly foreigners) who still carried on the Van Dyck tradition. But the second part of the eighteenth century saw the establishment of a true English school of painting, and the great mezzotinters of this period find half their glory, and nearly all their popularity, in being the noblest translators into the less exclusive medium of engraving of the canvases of Reynolds, Gainsborough, Romney, and Hoppner.

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Mezzotint has only rarely been used by the engraver as a means of original expression. The absence of lines and the peculiar richness and depth of its chiaroscuro make it the finest medium for the reproduction of oil painting, and neither painters nor engravers have been slow to recognise its special mission.

A brief description of the process as in use in the eighteenth century may be some help towards its appreciation. To begin with, the result is obtained in exactly the reverse direction to that of all the other processes of engraving. The artist, having prepared a plate that would print quite dark, proceeds to work out his lighter portions. The instrument used to prepare the plate, called the *rocker*, is a piece of steel with curved serrated edge, with thread smaller or larger according to the quality of texture required. It is held with its blade at right angles to the plate, and the curved edge, rocked regularly over the whole surface at many angles, causes a uniformly indented surface, with a burr, or curving piece of metal, thrown up at each indentation. A print taken from this would print black, much of the rich quality of the tone coming from the burr, as in dry-point. Then, with a tool called the *scraper*, the engraver removes those portions of the burr where the lights are to appear, working from dark to light. The more the surface of the grain is scraped away, the less will the ink be retained by what remains, and if the scraping and burnishing be continued quite to the bottom of the indentations, a smooth surface will be left which will hold no ink and print white.

The name of John Raphael Smith has been put at the head of this volume, as to our mind that of the greatest of the mezzotinters of the Reynolds period. Other engravers, such as Valentine Green and John Jones, may be no less brilliant, but none, except perhaps the brothers Ward, shows equal strength and originality. J. R. Smith was himself a fair portrait painter, and in this and his original drawings and mezzotints of society genre, he is a thoroughly typical representative of the two chief factors in the English school of the late eighteenth century. But his original work is of small importance beside his unrivalled power in the interpretation of Reynolds and Romney. His female portraits after Romney, one of which stands as the frontispiece to this volume, are among the most exquisite productions in the whole range of mezzotint. Several of his portraits of men, such as *Dr. Richard Robinson* (after Reynolds), might be cited among his strongest achievements, but it is surprising how comparatively small is the market value of the best of these beside the

more popular full-length portraits of ladies, such as the *Mrs. Carnac*, (xxx) and *Mrs. Musters* (xxxv). While the former in brilliant state might realise about £5, rare early impressions of either of the latter, or of similarly popular portraits, such as Thomas Watson's *Lady Bampfylde*, or Valentine Green's *Ladies Waldegrave*, might be fetching many hundreds of pounds. No doubt the eye of the public is set on the decorative quality of these magnificent full-lengths, and whatever one's judgment of the comparative artistic value of the finest mezzotint after Reynolds beside a line-engraving by Dürer, it must be confessed that the mezzotint makes by far the more imposing wall decoration.

The enormous prices that have been realised by mezzotint in recent years have of course only gone for brilliant impressions in perfect condition, and the quality of impression is a more important factor with mezzotint than with engravings in any other process except dry-point. In fact the rarity of good impressions in the case of both mezzotint and dry-point comes from the same reason, the delicacy of the burr which gives to both their deep velvety tone. Twenty or thirty printings may be quite enough to wear down this burr, and leave the later prints as mere ghostly reminders of their former glories. In spite of this many of the most famous plates, such as J. R. Smith's *Mrs. Carnac*, and John Jones's *Miss Kemble* (C. S. 42),* have yielded thousands of impressions. The *Mrs. Carnac* in particular, which is still in the possession of Messrs. P. and D. Colnaghi, has been reworked from time to time with such skill that even some modern impressions are effective. But they have almost lost all relationship with the original work, so drastic have been the restorations, and their value is negligible on that account.

Modern photogravure gives marvellous results in reproducing the tone of oil-paintings. But as a photo-mechanical process that relies on etching for the work on the plate there is a complete absence of the rich burr that lends mezzotint its incomparable qualities of texture and tone.

The engravers illustrated in our plates are arranged roughly in chronological order, and the two first, Thomas Frye and James McArdell, represent the transition period of about 1750. The transition from the fashions of the earlier half of the century to the Reynolds period is very remarkable in McArdell's *Duchess of Ancaster* after Hudson (II), and his *Anne Day* after Reynolds (IV).

* A different plate from the one reproduced here as XXIX, though that also is known, I believe, in modern impressions.

Valentine Green is, perhaps, the most popular of all the English mezzotinters, particularly for his full-length portraits of ladies after Reynolds. He is represented at his best in the *Duchess of Rutland* (XIX) and *Countess of Salisbury* (XX), but a very large number of his full-lengths are empty in character and too smooth in tone to be effective on so large a scale. The *Ladies Waldegrave* (XXI) is one of his most beautiful prints, and far finer in the quality of its tone than most of his plates, which often tend to be hard and metallic. But none of his works quite attains the variety of tone and certainty of draughtsmanship generally shown by Thomas Watson, who is best known for his *Lady Bampfylde* after Reynolds (XXII). Nor did Valentine Green at his best produce anything so broad and at the same time so delicate in style as the *Mrs. Musters* of his pupil James Walker (XLII).

John Jones is on the whole the most convincing of the English engravers in his method of rendering the qualities of the painter's brush. His plates of *Miss Kemble* after Reynolds (one of which is illustrated in XXIX) and *Mrs. Charlotte Davenport* after Romney (XXVIII) are perhaps his most charming mezzotints. He is rather an exception among his contemporaries in engraving far more men than women, and his *Edmund Burke* after Romney (XXVII) is one of the most superb examples. We have chosen our illustrations in several cases from the interest or beauty of the sitter, as much as from the value of the mezzotint, *e.g.* Fisher's *David Garrick* (VII) and *Laurence Sterne* (VIII), James Watson's *Mrs. Bunbury* (Goldsmith's "Little Comedy") (X), Finlayson's *Elizabeth Gunning, Duchess of Argyll* (one of the sisters so famous for their beauty) (XV), John Jones's *James Boswell* (XXVI), J. R. Smith's *Mrs. Montagu* (the first of the "Blue-Stockings) (XXXIV), Marchi's *Oliver Goldsmith* (XLVI), Doughty's *Dr. Johnson* (XLV), and Charles Turner's *Sir Walter Scott* (LIX). Several of the most attractive of all the English mezzotints are done by engravers who produced comparatively little, *e.g.* Doughty's *Dr. Johnson*, Henry Hudson's charming portrait of the unknown *Mrs. Curtis* (XLVIII), and Elizabeth Judkin's portrait of the famous actress, *Mrs. Abington* (XLIII). In fact, mezzotint seems to me an art in which lack of real artistic power is easily hidden in the delightful results that even unpractised hands can achieve. How poor even the greatest of the English mezzotinters can be when wandering a little from the regular path is exemplified in the extraordinary lack of structural coherence of John Jones's *View from Richmond Hill*, after Reynolds.

With the Wards we enter on a greater variety of subject, landscapes and rustic subjects after Morland becoming almost as numerous as the portraits. Moreover both William and James Ward did a considerable amount of original work, William producing some charming fancy subjects and portraits, and James chiefly devoting himself to rustic and animal studies. Unfortunately for mezzotint James Ward turned almost entirely to painting in his later years. It is more especially with the Wards, and the other engravers who worked after Morland, that one finds mezzotints printed in colours. In the earlier part of the eighteenth century J. C. Le Blon had experimented with mezzotint and the three-colour process (*i.e.* using three or even four plates in the printing), but his methods had not been taken up by other English artists, and English mezzotints, when printed in colour, are practically always printed from the single plate. This means of course the laborious process of filling the plate with colour between each printing, a very different matter to the washes of colour with which late impressions are often tinted to pass as real colour-prints. These are more correctly called coloured or tinted impressions, not colour-prints, and though real colour-printing is often combined with some hand-tinting in the impression, it may be taken as a general rule that the less hand-tinting the better the print. Colour in the eighteenth century was far more generally used for stipple, and here as well as with the mezzotints it is chiefly the fancy subjects, and only rarely the portraits, that are found printed in colour.

One of James Ward's plates, the *Hoppner Children*, is reproduced here in an unfinished as well as a completed state (LIV and LV). It will serve as a clear demonstration of the mezzotinter's method of scraping out his lights from an original black ground.

With Charles Turner and S. W. Reynolds one reaches a turning-point in the history of mezzotint. Both of these engravers produced many splendid plates almost equal to the work of J. R. Smith and the Wards, but one feels from time to time the beginning of the decline. But the deterioration in quality is much more evident in Samuel Cousins, who shows a greater tendency to the smooth and mechanically laid surface, in which technical finesse entirely fails to atone for the loss of the rich deep tones of the greater period. Probably Lawrence and his weaker imitators, with their love of glossy surfaces, are to blame for the decay in the quality of the tone of mezzotint. Something also may be due to the use of steel instead of copper for a short period from about 1820, a practice which was for

some time advertised as a matter of pride in the inscriptions on the plates. But the hardness of surface and power of yielding extensive editions, which was its objective, was soon found to be equally well served by coating the copper-plate by electrolysis with a thin plating of steel, and that is the regular method in use at the present day when a copper-plate is put into commerce for a large edition.

With the decay of portrait, mezzotint was finding a fresh field in landscape, and its vitality is shown in the splendid series of plates that make up J. M. W. Turner's *Liber Studiorum*. Turner himself did the outline etching for the majority of this series, and generally left it to more professional engravers, such as Charles Turner, William Say, and Dunkarton, to add the tone by means of mezzotint on the basis of his monochrome drawings. In a few cases Turner was his own mezzotinter. Apart from the plates Turner scraped for the *Liber Studiorum*, some eleven plates in pure mezzotint, commonly called the *Sequels to the Liber*, were found in his studio at his death. Original impressions from these are of extreme rarity, but several of them have been printed from at later periods. The impression we reproduce, the *Study of Clouds* (LXIII), is one of these, pulled by the late Sir Seymour Haden.

Constable was even more successful than Turner in the reproduction of his landscape by mezzotint. In David Lucas he found one of the most gifted of all the English mezzotinters, with an extraordinary talent for interpretation. It is remarkable how much of the quality of Constable's painting, even to its colour values, is preserved in Lucas's plates.

The most interesting work in modern mezzotint has also been in landscape, for it is here that the art is less fettered by tradition. The late Sir Seymour Haden and Sir Frank Short have perhaps done the best work, but many recent etchers might be cited for occasional plates in mezzotint. Some of Sir Frank Short's plates after Peter De Wint and after unpublished drawings of the *Liber Studiorum* quite equal the best mezzotints of Turner's contemporaries.

Nevertheless it has to be confessed that the growth of photogravure has done its best to kill the art of mezzotint. The general public calls for reproductions of pictures, and does not stop to think of the quality of the tone, nor of the value of interpretation in the hands of a real artist-engraver. What it demands is the fidelity of the photographer, not a print which is in itself a real work of art. But in spite of these obstacles there are still a few mezzotinters (apart from the original landscape etchers) who remain faithful to

the old tradition. And it can at least be said that many of them far surpass the average quality of mezzotints produced by the followers of Lawrence and Landseer. For the sake of this remnant, and for the sake of fostering discernment in the public taste, everything should be done to keep the art alive. In spite of its glories being largely in the past, we would be the last to speak of it as dead.

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LIST OF PLATES

The following abbreviations are used : C. S. = Chaloner Smith ; R. = Rawlinson ; W. = Whitman (see Books of Reference)

JOHN RAPHAEL SMITH. Louisa Cathcart, Viscountess Stormont (Romney). *Frontispiece*. C. S. 159 [before I]

THOMAS FRYE. Queen Charlotte, Wife of George III. I. C. S. I [before I]

JAMES MCARDELL
Mary Panton, Duchess of Ancaster (Hudson). II. C. S. I, I

Lady Mary Coke (Ramsay). III. C. S. 43 [before I]

Anne Day, afterwards Lady Fenhoulet (Reynolds). IV. C. S. 53 [before I]

RICHARD HOUSTON. The Man with the Knife (Rembrandt). V. C. S. 146 [between I and II]

EDWARD FISHER
Hon. George Seymour Conway, afterwards Lord George Seymour (Reynolds). VI. C. S. 10 [I]

David Garrick between Tragedy and Comedy (Reynolds). VII. C. S. 20, I

Laurence Sterne (Reynolds). VIII. C. S. 56, I

JOHN DIXON. William Robert Fitzgerald, 2nd Duke of Leinster (Reynolds). IX. C. S. 22, I

JAMES WATSON
Mrs. Catherine Bunbury (Reynolds). X. C. S. 18, I

Mrs. Collier (Reynolds). XI. C. S 32, I

WILLIAM PETHER. Artists drawing from a statuette of a gladiator (Wright). XII. C. S. 45, I

RICHARD EARLOM. The Life School of the Royal Academy (Zoffany). XIII. C. S. I [between I and II]

Interior of the Pantheon, London (Brandoin). XIV. C. S. 45

JOHN FINLAYSON. Elizabeth Gunning, Duchess of Argyll (Read). XV. C. S. I, II

VALENTINE GREEN
Mrs. Maria Cosway (Maria Cosway). XVI. C. S. 29 [I]

Valentine Green (Abbott). XVII. C. S. 57, II

Sir Joshua Reynolds (Reynolds), XVIII. C. S. 110, I

Mary Isabella Somerset, Duchess of Rutland (Reynolds). XIX. C. S. 115, I

Emily Mary Hill, Countess of Salisbury (Reynolds). XX. C. S. 116, I

The Ladies Laura, Charlotte Maria, and Anne Horatia Waldegrave (Reynolds). XXI. C. S. 133, I

THOMAS WATSON
Catherine Moore, Lady Bampfylde, (Reynolds). XXII. C. S. 2, I

George White, pavior and artist's model, as "Resignation" (Reynolds). XXIII. C. S. 43 [before I]

WILLIAM DICKINSON
Sir John Fielding (Peters). XXIV. C. S. 20 [before I]

Elizabeth Houghton, Lady Taylor (Reynolds). XXV. C. S. 80

JOHN JONES
James Boswell (Reynolds). XXVI. C. S. 8 [before I]

Edmund Burke (Romney). XXVII. C. S. 11 [before I]

Mrs. Charlotte Davenport (Romney). XXVIII. C. S. 17

Miss Frances Kemble (Reynolds). XXIX. C. S. 45

JOHN RAPHAEL SMITH
Mrs. Elizabeth Carnac (Reynolds). XXX. C. S. 31, I

Katherine Mary and Thomas James Clavering (Romney). XXXI. C. S. 41 [between I and II]

Emma Lyon, Lady Hamilton, as "Nature" (Romney). XXXII. C. S. 76 [before I]

Lady Caroline Montagu (Reynolds). XXXIII. C. S. 110, I

Mrs. Elizabeth Montagu (Reynolds). XXXIV. C. S. 112, I

Mrs. Sophia Musters (Reynolds). XXXV. C. S. 120, I

Hon. Mrs. Henrietta North (Romney). XXXVI. C. S. 122, II

Mrs. Philadelphia Payne-Gallwey (Reynolds). XXXVII. C. S. 133, I

Miss Sneyd as "Serena" (Romney). XXXVIII. C. S. 190 [I]

Hon. Mrs. Eliza Stanhope (Reynolds). XXXIX. C. S. 158, I

Louisa, Vicountess Stormont. C. S. 159 [before I]. See *Frontispiece*

Love in her Eyes sits playing (Peters). XL. C. S. 187, I

JAMES WALKER
Margaret Caroline, Countess of Carlisle (Romney). XLI. C. S. 2 [before I]

Mrs. Sophia Musters (Romney). XLII. C. S. 10, II

ELIZABETH JUDKINS. Mrs. Abington (Reynolds). XLIII. C. S. I, I

CHARLES HOWARD HODGES. Mrs. Williams-Hope (Reynolds). XLIV. C. S. 18, I

WILLIAM DOUGHTY. Dr. Samuel Johnson (Reynolds). XLV C. S. 2, I

GIUSEPPE MARCHI. Oliver Goldsmith (Reynolds). XLVI. C. S. 7, II

GEORGE KEATING. Georgiana Spencer, Duchess of Devonshire (Reynolds). XLVII. C. S. 3, I

HENRY HUDSON. Mrs. Curtis (Walton). XLVIII C. S. I

GAINSBOROUGH DUPONT. The Elder Princesses (daughters of George III) (Gainsborough). XLIX. C. S. 5. I

WILLIAM WARD

The Misses Marianne and Amelia Frankland (Hoppner). L. C. S. 38, 1

A Carrier's Stable (Morland). LI. J. F. 50, III

The Pledge of Love (Morland). LII. J. F. 222

JAMES WARD

Mrs. Elizabeth Margaret Hibbert (Hoppner). LIII. C. S. 26, 1

The Hoppner Children (Hoppner). LIV. C. S. 27. *Unfinished state*

The same. LV. *Fourth, and finished state*

Miss Frances Vane (afterwards Mrs. Taylor) as Miranda (Hoppner). LVI. J. F. 289 (W. Ward)

The Bird-keeper's Repast. LVII. C. S. 44. J. F. 9

CHARLES TURNER

Lady Louisa Manners (Hoppner). LVIII. W. 347, II

Sir Walter Scott (Raeburn). LIX. W. 514

SAMUEL WILLIAM REYNOLDS

Elizabeth Burrell, Marchioness of Exeter (Lawrence). LX. W. 87, II

GEORGE CLINT. Mrs. Siddons (Lawrence). LXI

J. M. W. TURNER

Ben Arthur, *from the "Liber Studiorum."* LXII. R. 69, *first published state. Etched by Turner, finished in mezzotint by Thomas Lupton*

Study of Clouds. LXIII. *An unpublished plate, from the series generally called the "Sequel to the Liber Studiorum"*

DAVID LUCAS. Spring (Constable). LXIV

The title-page border is from a title-page to Graglia's "Martial," engraved by Bartolozzi after Cipriani (1783).

The tail-pieces are from woodcuts by Luke Clennell after Thomas Stothard for Roger's "Pleasures of Memory" 1810.

I. THOMAS FRYE. QUEEN CHARLOTTE, WIFE OF GEORGE III.

C.S. 1 [before 1]

Mezzotint engraver, and painter on china; b. Dublin, 1710; d. 1762; w. in London

II. JAMES McARDELL. MARY, DUCHESS OF ANCASTER (HUDSON). C.S. 1, 1

Mezzotint engraver; b. Dublin, ab. 1729; d. 1765; w. in London

III. JAMES McARDELL. LADY MARY COKE (RAMSAY). C.S. 43
[before 1]

IV. JAMES McARDELL. ANNE DAY, AFTERWARDS LADY FENHOULET (REYNOLDS). C.S. 53 [before 1]

V. RICHARD HOUSTON. THE MAN WITH THE KNIFE (REMBRANDT). C.S. 146 [between 1 and 11]

Mezzotint engraver; b. Dublin, ab. 1721; d. 1775; w. in London

Rt. Houston fecit.

VI. EDWARD FISHER. THE HON. GEORGE SEYMOUR CONWAY, AFTERWARDS LORD GEORGE SEYMOUR (REYNOLDS). C.S. 10 [1]

Mezzotint engraver; b. Ireland, 1730; d. ab. 1785; w. in London

VII. EDWARD FISHER. DAVID GARRICK BETWEEN TRAGEDY AND COMEDY (REYNOLDS). C.S. 20, 1

VIII. EDWARD FISHER. LAURENCE STERNE (REYNOLDS).
C.S. 56, 1

J. Reynolds pinx.t

C.R. Fisher sculpt.

Laurence Sterne A. M.

Prebendary of York Vicar of Sutton on the Forest and of Stillington near York.

IX. JOHN DIXON. WILLIAM, SECOND DUKE OF LEINSTER (REYNOLDS). C.S. 22, 1

Mezzotint engraver; b. Ireland, ab. 1730; d. after 1800; w. in London

X. JAMES WATSON. MRS. CATHERINE BUNBURY (REYNOLDS).
C. S. 18, 1

Mezzotint engraver; b. Ireland, 1739 (?); d. 1790; w. in London.

XI. JAMES WATSON. MRS. COLLIER (REYNOLDS). C.S. 32, 1

XII. WILLIAM PETHER. ARTISTS DRAWING FROM A STATUETTE OF A GLADIATOR (WRIGHT). C.S. 45, 1

Mezzotint engraver; b. Carlisle, ab. 1738; d. 1821; w. in London, and Bristol

XIII. RICHARD EARLOM. THE LIFE SCHOOL OF THE ROYAL ACADEMY (ZOFFANY). C.S. 1 [between 1 and 11]

Mezzotint and stipple engraver, and etcher; b. 1743; d. 1822; w. in London

XIV. RICHARD EARLOM. INTERIOR OF THE PANTHEON LONDON (BRANDOIN). C.S. 45

XV. JOHN FINLAYSON. ELIZABETH GUNNING, DUCHESS OF ARGYLL (READ). C. S. 1, 11

Mezzotint engraver; b. ab. 1730; d. 1776; w. in London

Duchess Duchess

XVI. VALENTINE GREEN. MRS. MARIA COSWAY (MARIA COSWAY). C. S. 29 [1]

Mezzotint, stipple, and aquatint engraver; b. 1739; d. 1813; w. in London

XVII. VALENTINE GREEN. PORTRAIT OF THE ENGRAVER (ABBOTT). C. S. 57, 11

VALENTINE GREEN

XVIII. VALENTINE GREEN. SIR JOSHUA REYNOLDS (REYNOLDS).
C.S. 110, 1

XIX. VALENTINE GREEN. MARY, DUCHESS OF RUTLAND (REYNOLDS). C. S. 115, 1

XX VALENTINE GREEN. EMILY, COUNTESS OF SALISBURY (REYNOLDS). C. S. 116, 1

XXI. VALENTINE GREEN. THE LADIES WALDEGRAVE (REYNOLDS). C.S. 133, 1

XXII. THOMAS WATSON. CAROLINE, LADY BAMPFYLDE.
C. S. 2, 1

Mezzotint and stipple engraver; b. 1743 (or 1750 ?); d. 1781; w. in London

XXIII. THOMAS WATSON. GEORGE WHITE, PAVIOR AND ARTIST'S MODEL, AS "RESIGNATION." C. S. 43 [before 1]

XXIV. WILLIAM DICKINSON. SIR JOHN FIELDING (PETERS).
C. S. 20 [before 1]
Mezzotint and stipple engraver; b. 1746; d. 1823; w. in London, and Paris

XXV. WILLIAM DICKINSON. ELIZABETH, LADY TAYLOR (REYNOLDS). C.S. 80

XXVI. JOHN JONES. JAMES BOSWELL (REYNOLDS). C. S. 8
[before 1]

Mezzotint and stipple engraver; b. ab. 1745; d. 1797; w. in London

XXVII. JOHN JONES. EDMUND BURKE (ROMNEY). C. S. 11
[before 1]

XXVIII. JOHN JONES. MRS. CHARLOTTE DAVENPORT (ROMNEY).
C. S. 17

Painted by G. Romney
Engraved by J. Jones

XXIX. JOHN JONES. MISS FRANCES KEMBLE. C. S. 45

XXX. JOHN RAPHAEL SMITH. MRS. ELIZABETH CARNAC (REYNOLDS) C. S. 31, 1

Mezzotint and stipple engraver, painter, and draughtsman ; b. Derby, 1752 ; d. 1812 ; w. in London

XXXI. JOHN RAPHAEL SMITH. KATHERINE MARY AND THOMAS JOHN CLAVERING (ROMNEY). C. S. 41
[between 1 and 11]

XXXII. JOHN RAPHAEL SMITH. EMMA, LADY HAMILTON AS "NATURE" (ROMNEY). C. S. 76 [before 1]

XXXIII. JOHN RAPHAEL SMITH. LADY CAROLINE MONTAGU.
C.S. 110, 1

XXXIV. JOHN RAPHAEL SMITH. MRS. ELIZABETH MONTAGU (REYNOLDS). C. S. 112, 1

XXXV. JOHN RAPHAEL SMITH. MRS. SOPHIA MUSTERS (REYNOLDS). C. S. 120, 1

XXXVI. JOHN RAPHAEL SMITH. THE HON. MRS. HENRIETTA NORTH (ROMNEY). C.S. 122, 11

Painted by G. Romney
Engraved by W. Ward Smith

XXXVII. JOHN RAPHAEL SMITH. MRS. PHILADELPHIA PAYNE-GALLWEY (REYNOLDS) C. S. 133, 1

XXXVIII. JOHN RAPHAEL SMITH. MISS SNEYD AS "SERENA" (ROMNEY). C. S. 190 [1]

XXXIX. JOHN RAPHAEL SMITH. THE HON. MRS. ELIZA STANHOPE (REYNOLDS). C. S. 158, 1

XL. JOHN RAPHAEL SMITH. LOVE IN HER EYES SITS PLAYING (PETERS). C. S. 187, 1

XLI. JAMES WALKER. MARGARET CAROLINE, COUNTESS OF CARLISLE (ROMNEY). C. S. 2 [before 1]

Mezzotint engraver ; b. 1748 ; d. 1808 ; pupil of Valentine Green ; w. in London, and for eighteen years after 1784 in St. Petersburg, as engraver to the Empress Catherine

XLII. JAMES WALKER. MRS. SOPHIA MUSTERS (ROMNEY).
C. S. 10, 11

Painted by Geo.ge Romney. Engraved by James Walker

Mrs. Masters.

Published as the Act directs 1st Dec.r 1791 by J. Walker, 31 Great Portland Street

XLIII. ELIZABETH JUDKINS. MRS. ABINGTON (REYNOLDS).
C. S. 1, 1
Mezzotint engraver; w. ab. 1772–1775, in London

XLIV. CHARLES HOWARD HODGES. MRS. WILLIAMS-HOPE (REYNOLDS). C. S. 18, 1

Mezzotint engraver; b. 1764; d. 1837; pupil of J. R. Smith; w. in England, and (after ab. 1794) in Amsterdam

XLV. WILLIAM DOUGHTY. DR. SAMUEL JOHNSON (REYNOLDS). C. S. 2, 1

Mezzotint engraver; d. 1782; b. at York; w. in London

XLVI. GIUSEPPE MARCHI. OLIVER GOLDSMITH (REYNOLDS).
C. S. 7, 11

Mezzotint engraver; b. ab. 1735; d. 1808; w. in Rome, and London; an assistant of Sir Joshua Reynolds

XLVII. GEORGE KEATING. GEORGIANA, DUCHESS OF DEVONSHIRE (REYNOLDS). C. S. 3, 1

Mezzotint and stipple engraver; w. ab. 1734-1797, in Ireland and London

XLVIII. HENRY HUDSON. MRS. CURTIS (WALTON). C. S. 1
Mezzotint engraver ; w. ab. 1782–1793, in England

XLIX. GAINSBOROUGH DUPONT. THE ELDER PRINCESSES, DAUGHTERS OF GEORGE III (GAINSBOROUGH). C. S. 5, 1

Mezzotint engraver; b. 1767; d. 1797; nephew of the Painter; w. in London

L. WILLIAM WARD. THE MISSES MARIANNE AND AMELIA FRANKLAND (HOPPNER). C. S. 38 1

Mezzotint and stipple engraver; b. 1766; d. 1826; pupil of J. R. Smith; w. in London

I.I. WILLIAM WARD. A CARRIER'S STABLE (MORLAND).
J. F. 50, 111

LII. WILLIAM WARD. THE PLEDGE OF LOVE (MORLAND).
J. F. 222

THE PLEDGE OF LOVE

LIII. JAMES WARD. MRS. HIBBERT (HOPPNER). C.S. 25, 1

Mezzotint engraver, and painter; b. 1769; d. 1859; pupil of his elder brother W. Ward; w. in London; the latter part of his life entirely devoted to animal and landscape painting

LV. JAMES WARD. THE HOPPNER CHILDREN (HOPPNER). C. S. 27. FOURTH, AND FINISHED STATE

LIV. JAMES WARD. THE HOPPNER CHILDREN (HOPPNER). C. S. 27. UNFINISHED STATE

LIV

LV

LVI. JAMES WARD. MISS FRANCES VANE (AFTERWARDS MRS. TAYLOR) AS MIRANDA (HOPPNER).
J. F. 289 (W. Ward)

LVII. JAMES WARD. THE BIRD-KEEPER'S REPAST. C. S. 44.
J. F. 9

LVIII. CHARLES TURNER. LADY LOUISA MANNERS (HOPPNER).
W. 347, 11
Mezzotint, stipple, and aquatint engraver; b. 1774; d. 1857; w. in London

LIX. CHARLES TURNER. SIR WALTER SCOTT (RAEBURN).
W. 514

LX. SAMUEL WILLIAM REYNOLDS. ELIZABETH, MARCHIONESS OF EXETER (LAWRENCE). W. 87, 11

Mezzotint engraver, and water-colour painter; b. 1773; d. 1835; w. in London, and (for some time after about 1826) in Paris, engraving numerous subjects after Géricault, Horace Vernet, Delaroche, and other French painters

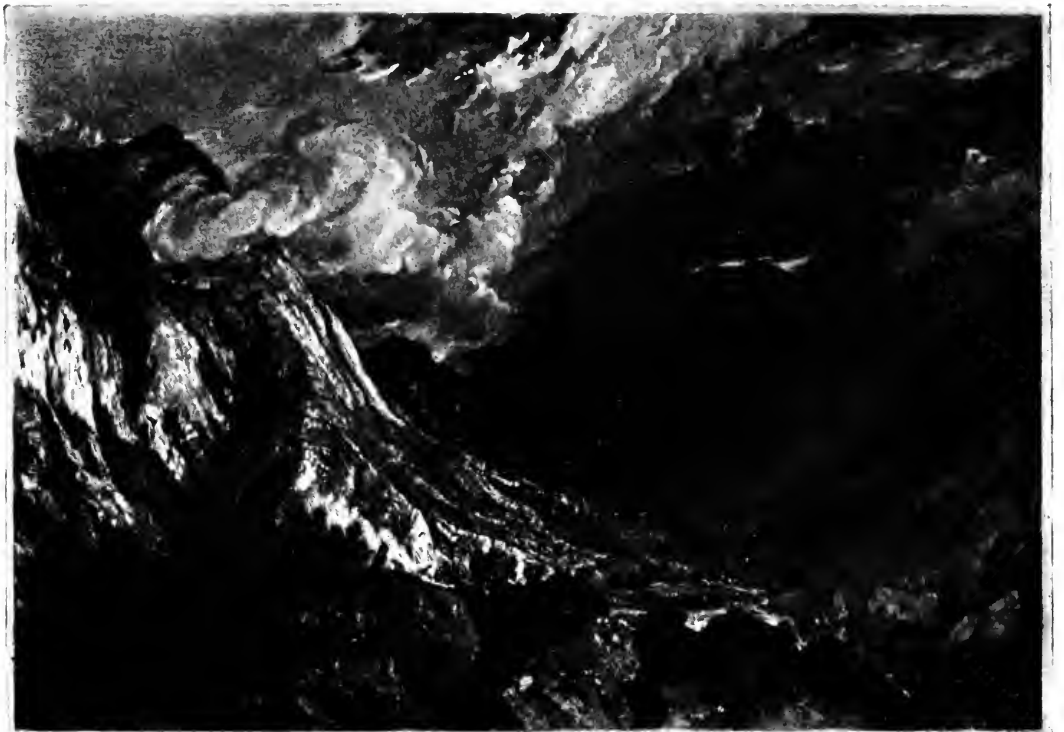
LXI. GEORGE CLINT. MRS. SIDDONS (LAWRENCE)

Mezzotint, crayon, and line engraver; b. 1770; d. 1854; w. in London; best known for his theatrical portraits

LXII. J. M. W. TURNER. BEN ARTHUR, FROM THE "LIBER STUDIORUM." R. 69. FIRST PUBLISHED STATE. ETCHED BY TURNER, AND FINISHED IN MEZZOTINT BY THOMAS LUPTON

James Mallord William Turner. Landscape painter, etcher, and mezzotint engraver; b. 1775; d. 1851; w. in London

Thomas Goff Lupton. Mezzotint engraver; b. 1791, d. 1873; w. in London



BEN ARTHUR, SCOTLAND.

LXIII. J. M. W. TURNER. STUDY OF CLOUDS. AN UNPUBLISHED PLATE, FROM THE SERIES GENERALLY CALLED THE "SEQUEL TO THE LIBER STUDIORUM"

LXIV. DAVID LUCAS. SPRING (CONSTABLE)

Mezzotint engraver; b. 1802; d. 1881; w. in London; almost exclusively devoted to the reproduction of John Constable's landscapes

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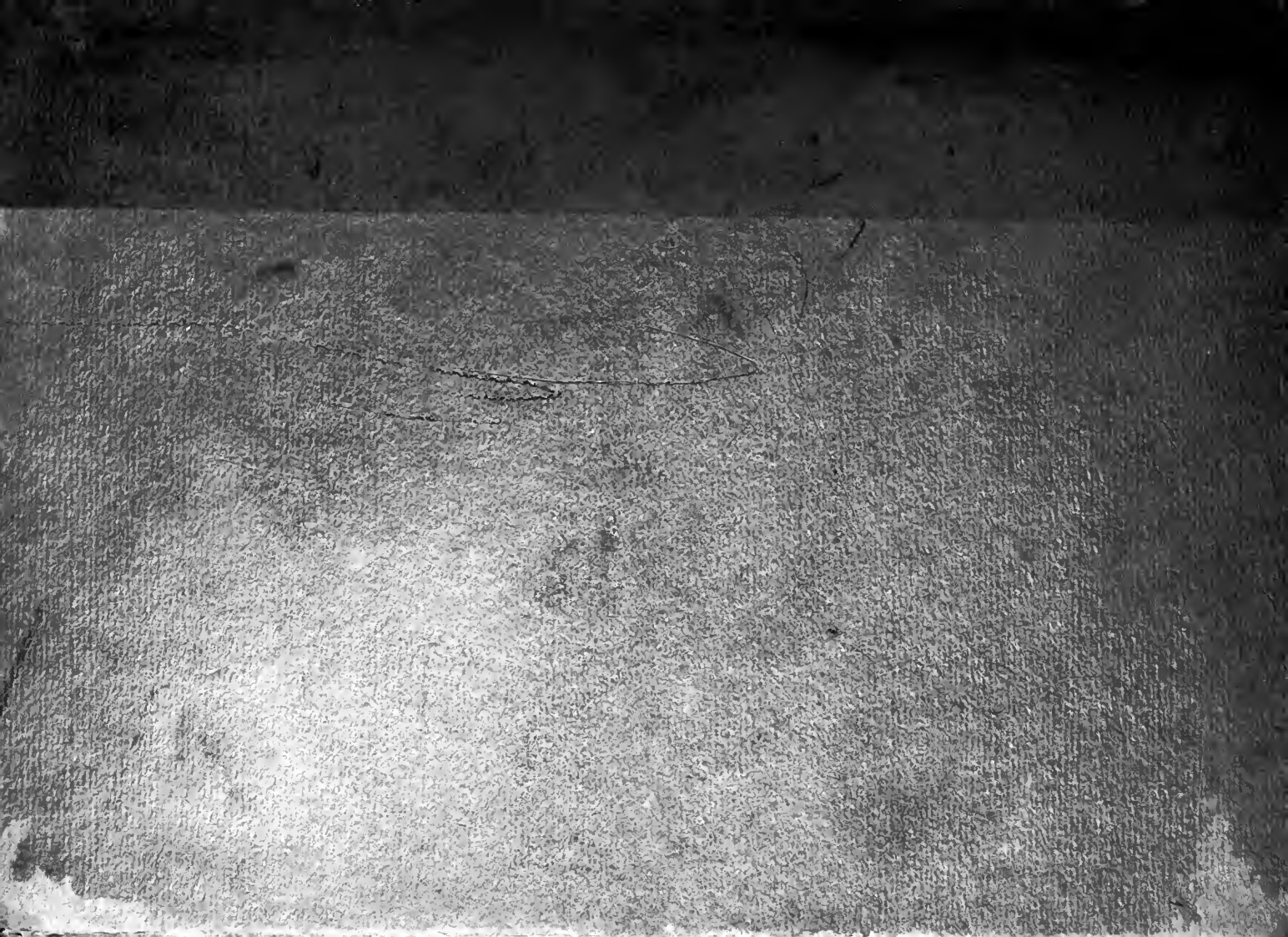
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